

Ceramics

Fine Arts

MONTHLY

NOVEMBER 1953

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\$147 f.o.b. Columbus,
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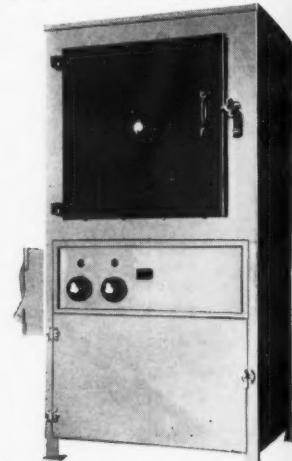


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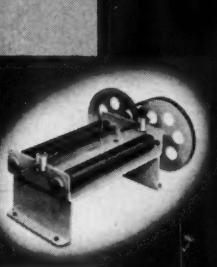


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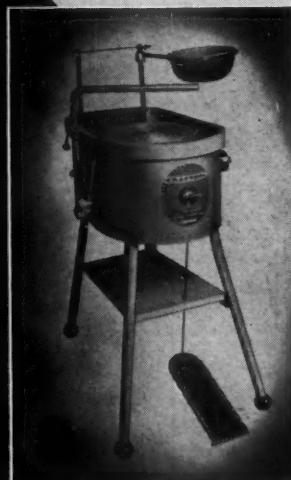
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Ceramics

MONTHLY

Volume 1, Number 11

NOVEMBER • 1953
50 cents per copy

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EDITOR

Louis G. Farber

ADVISORY EDITORS

J. Sheldon Carey

John B. Kenny

Edgar Littlefield

ASSOCIATE EDITOR

Roger D. Bonham

CONTRIBUTING EDITORS

Henry Bollman

Karl Martz

Dorothy W. Perkins

Kenneth E. Smith

BUSINESS MANAGER

Spencer L. Davis

COVER by Gordon Keith

Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., 3494 N. High St., Columbus 14, Ohio. Spencer L. Davis, President and Treasurer; Louis G. Farber, Vice President; P. S. Emery, Secretary. Price in U.S.A. and Possessions: one year, \$4; two years, \$7; three years \$9. Canada and Pan America 50 cents a year additional; foreign add \$1 a year.

Advertising correspondence, copy, and cuts should be sent to the Business Manager, CERAMICS MONTHLY, 3494 N. High St., Columbus, 14, Ohio. Entered as second-class matter at the postoffice at Athens, Ohio, as granted under the Authority of the Act of March 3, 1879. Printed in U.S.A.

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Professional Publications, Inc.
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a letter from the editor

Dear Reader

To answer a number of reader inquiries at one stroke: Yes, Gordon Keith, our versatile cover artist, has created and executed each of the "Ceramics Monthly" covers.

Our covers invariably come up for discussion.



We know it is impossible to please everyone, yet we are continually amazed at how close Gordon comes to achieving this aim. Our readers are equally amazed to learn that the fresh monthly approach and, at times, the complete change of pace stem from one artist.

Change of pace and fresh approach come easily to Gordon. At 30 he's at the head of Gordon Keith Originals, a firm manufacturing creative displays for department store windows and interiors. (Our covers are his avocation.) The success of this young firm evolves not only from Gordon's ability as an artist, but also from his dogged determination to create styles and trends, rather than follow them.

That he has a strong mind of his own was apparent when we first conferred with him about doing a few of our initial covers. We tossed out on the floor of his office-studio a score of publications for him to see. This should plant the seeds of creation, we philosophized. The results were unexpected. In indignation he stared us in the eye. If we wanted a collection of other artists' ideas added up to one cover, he wasn't our man, remonstrated Gordon. We had a strong feeling at that moment that he would do more than just our initial covers.

His formal art education includes nine years on scholarships at the Columbus Art School where he started as a youngster. This was quickly followed by a stint in the Army, where artist Keith served in Italy, Africa, and France making models of invasion scenes for the Intelligence Corps.

Next to his wife (a high-fashion artist), his work, and our covers, what interests him most? The hobbies he pursues, retorts he. This well upholstered chap (six-feet, three inches tall, 260 pounds) spends his few free hours doing water color and oil paintings, sculpture, and collecting Italian and French antiques.

And as likely as not, you will find an oversize cigar (oversize for even massive Gordon) protruding from his mouth as he does.

Yours sincerely,

Louis G. Farber



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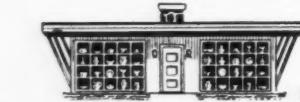
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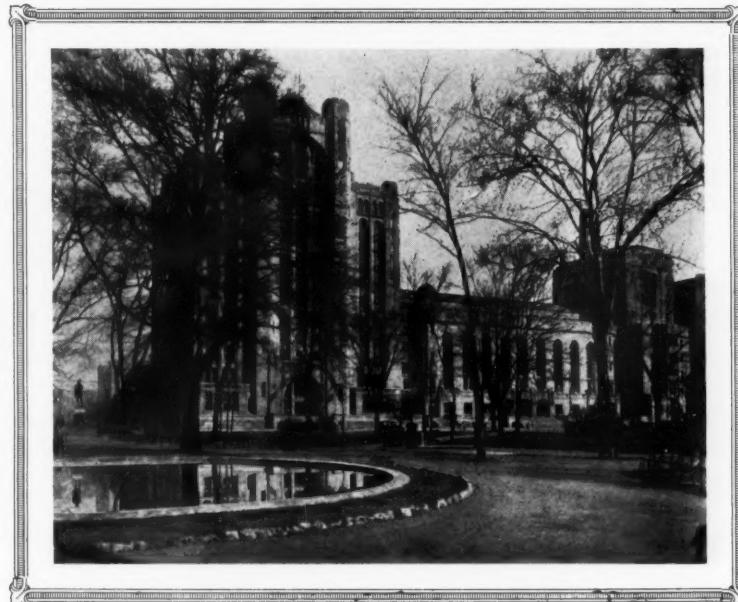
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Its purpose is to bring the new ideas and methods of the manufacturer and studio owner to the hobbyist and to provide a tremendous hobby audience in this area for the manufacturer and studio owner.

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letters

"Ceramics Monthly": Salesman
Gentlemen:

By an interesting coincidence, your August issue containing the article on our pot shop, arrived here at the same time that Brown's, a fine shop in Palo Alto, Calif., put on a spread of Sills' pottery.

We made haste to rush him our first copy of CERAMICS MONTHLY which, as you can plainly see in the accompanying photo, he put prominently in his window . . .



Incidentally, the combination of magazine-plus-pottery has been bringing in very good comment, plus sales—says Mr. Brown of Brown's. Among the most pleasing, he reports, have been comments from some of the other merchants.

JOHN S. SILLS

Skyline Pottery
Redwood City, Calif.

Authors—Take A Bow

Gentlemen:

... I have never seen or read a magazine so packed full of ideas and suggestions. It is simply out of this world. To think that your artists would be so liberal and kind to give so freely of their own ideas . . . I hope you keep it this way always. Loads of good luck to you and your artists and craftsmen.

(MRS.) W. E. SNYDER

Worcester, Mass.

Gentlemen:

Not since your first issue have I written to you. I have for some time now felt that I should again correspond with you.

In my first letter I told you how happy I was with your first issue, but now that I have nine issues in my possession I can only enlarge on the same theme. Never have I received so many inspirations from one source! Possibly, to say this would sound conceited, but honestly you are responsible for a gain in quality in my own work. I have recently been allowed to give a small exhibit in a local library.

The free form articles by Dorothy Perkins have been very wonderful, and like

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Mr. Bollman, whom I chanced to meet and converse with this summer, I wouldn't think of belittlin' the mold, for it is so versatile . . .

G. L. JELF

Lincoln Park, Mich.

Gentlemen:

Thanks to you and your authors I have the magnificent sum of \$13 burning a hole in my pocket. You see, I can trace the reasons for the two second- and two third-prize ribbons attached to my pieces (Amateur Class) at the Indiana State Fair right back to CERAMICS MONTHLY. Mrs. Perkins is "responsible" for a free form ash tray, Mr. Bohrod "encouraged" me to do a decorated bowl, fish pin, and earrings, and Mr. Littlefield eased the way to the glaze award on my husband's large ash-tray . . .

(MRS.) JOHN GALLAWAY
Indianapolis, Ind.

Paging Miltonvale

Gentlemen:

Mr. Riegger's article on designs at the Miltonvale Potteries (September) aroused our interest as a means of obtaining well designed pottery, for resale, in our florist shop.

Could you give us the complete mailing address for the pottery plant?

(MRS.) D. A. WOOD

Oberlin, Ohio

◆ Simply address Miltonvale Potteries, Inc.,
Miltonvale, Kan.—Ed.

Statement of Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233)

of CERAMICS MONTHLY, published monthly at Athens, Ohio, for October 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business manager are:

Name _____ Address _____

Publisher, Professional Publications, Inc., Columbus, Ohio

Editor, Louis G. Farber, Columbus, Ohio

Managing Editor, Louis G. Farber, Columbus, Ohio

Business Manager, Spencer L. Davis, Columbus, Ohio

Davis, Columbus, Ohio

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5. The average number of copies of each issue of this publication sold or distributed, through the mail's or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

SPENCER L. DAVIS

Business Manager

Sworn to and subscribed before me this 7th day of October, 1953.

J. SMITH HOFFMAN, JR.

Notary Public

[Seal] (My commission expires November 13, 1954)

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itinerary

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WHERE TO SHOW

CANADA, Toronto

February 5-13

Second Annual Canadian International Hobby and Homecraft Show. At the Coliseum, Canadian National Exhibition Grounds. Any hobbyist is entitled to enter articles, which are placed on display. Jury: prizes. Demonstrations. For entry information write Auguste A. Bolte, General Manager, Canadian International Hobby and Homecraft Show, Ltd., 880 Bay St.

NEW YORK, Buffalo

March 3-April 4

Ceramists of 14 Western New York counties eligible for the 20th Annual Western New York Artists show. At the Albright Art Gallery. Jury: prizes. Fee: \$2. Send entry cards by February 3, work by February 12. For more details write Miss Beatrice Howe, Albright Art Gallery, 1285 Elmwood Ave., Buffalo 22.

NEW YORK, Flushing

November 15-21

The 23rd Annual Fall Exhibition of the Art League of Long Island. Ceramics, small sculpture, other mediums. Prizes. Entry cost: \$6.50, which also admits entrance to League. Deadline for work, November 7. For entry card write Margaret Bernner, 149-16 41st Ave., Flushing, L. I., N. Y.

NEW YORK, White Plains

November 16-23

Westchester Arts & Crafts Guild will hold its 23rd Annual Exhibition. Entries limited to residents of Westchester County who are members of the Guild. Prizes. For further information write Vivian O. Wills, Room 242, County Office Building, White Plains.

OHIO, Youngstown

January 1-31, 1954

Sixth Ohio Ceramic Annual at the Butler Art Institute. Open to all present and former residents of Ohio. Pottery, enamels, other ceramics. More than \$500 in purchase prizes; jury: entry fee. For further details write Secretary, Butler Art Institute, 524 Wick Ave.

WHERE TO GO

DISTRICT OF COLUMBIA, Washington

November 22-January 3

Eighth Annual Area Exhibition of the Corcoran Gallery of Art. Work of ceramists from within 50-mile radius of Washington to be shown.

ILLINOIS, Chicago Through November

"Ceramics by Leon Gambetta Volkmar," a retrospective loan exhibition at the Art Institute of Chicago. There are 55 pieces dating from 1914 to 1948. The display is in Gallery G 15.

INDIANA, Bloomington November 8-29

The Fine Arts Department of Indiana University will be the setting for the November showing of "Textiles and Ceramics." The exhibition is a representative selection from last winter's Fourth Biennial Exhibition at the Museum of Cranbrook Academy of Art, Bloomfield Hills, Mich. A traveling exhibition, "Textiles and Ceramics" includes 112 distinguished pieces of pottery, ceramic sculpture, textiles.

MASSACHUSETTS, Williamstown November 8-29

The November showing of "American Craftsmen" will be at Lawrence Art Museum on the campus of Williams College. Originally part of the annual Festival of Contemporary Arts at the University of Illinois, the traveling exhibition contains more than 100 items of pottery, enamels, and other crafts by contemporary American craftsmen.

MINNESOTA, St. Paul November 12-December 24

Fiber, Clay & Metal exhibition, an open competition for American craftsmen. At the St. Paul Gallery and School of Art. Ceramics, enamels, other crafts to be on display.

NEW YORK, Brooklyn Through December 30

Exhibition of the Designer-Craftsmen, U. S. A., 1953 show. At the Brooklyn Museum, Eastern Parkway. Crafted items from the 48 states chosen by regional juries, then evaluated for prizes by a national jury.

NEW YORK, New York December 1-23

Annual Christmas sale and show at Greenwich House Pottery, 16 Jones St., to feature inexpensive gift items.

RHODE ISLAND, Providence Through November 16

"Italy at Work," an exhibition of contemporary Italian design, includes ceramics. At the Museum of Art, Rhode Island School of Design.

TEXAS, San Antonio November 15-29

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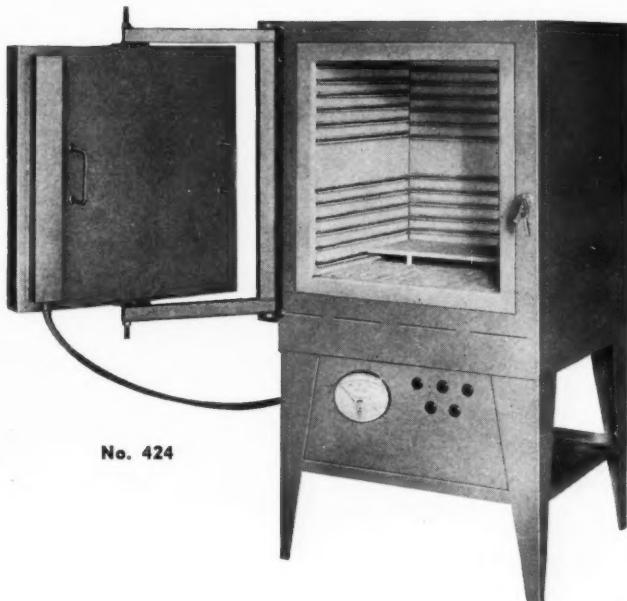
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If you have a product or a service you feel will be of interest to the readers of "Ceramics Monthly," send the pertinent information and illustrations (if available) to the attention of the Editor, "Ceramics Monthly," 3494 N. High St., Columbus 14, Ohio.

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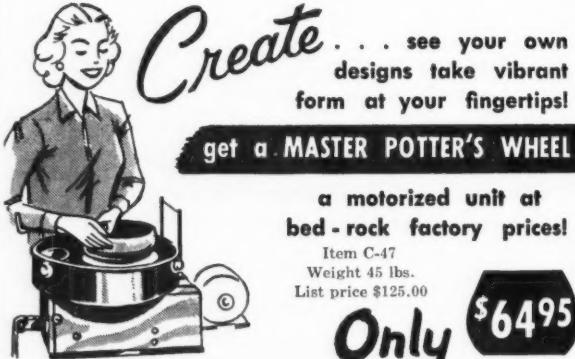
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ceramic sculpture:

THE FIGURE

by JOHN KENNY

THE MOST interesting thing in the world to man is man himself, and so it is only natural that the human form should be a favorite subject for sculpture.

There are many ways of modeling the figure. Some sculptors aim for realism while others work for design and stylization. Some seek to develop an ideal through close study of nature. Others use the figure for experimental studies of problems of form. There has been conflict between those who strive for realism and those who prefer abstract forms; but there is room for both.

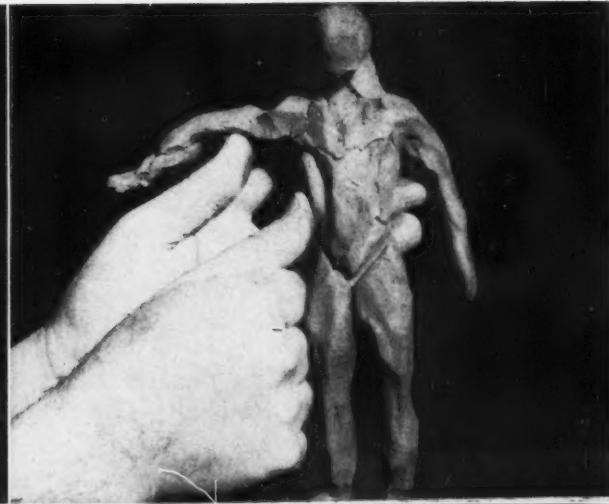
Even within the ranks of the realists, great variations exist. Some sculptors, like the ancient Chinese ceramists, work

compactly, making figures which proclaim their origin in the clay of the earth; others prefer to create pieces that are light and open, like those of the 18th Century European porcelain makers. Between these two extremes are endless other ways of modeling the figure.

SECOND IN A SERIES to appear monthly, this article is drawn from Mr. Kenny's just-published book "Ceramic Sculpture." Kneeling girl above was done by students at Ohio State University. Reclining figure is student work of the School of Industrial Art, New York City, of which Mr. Kenny is Principal. Steer, by an unknown Mexican artist, shows merely essential form and is an excellent "beginning exercise."

Sometimes making a drawing before starting a piece of sculpture is helpful, but have you thought about sketching in clay? You can, and if you try it, you will find clay a much better material for sketching than pencil and paper. A drawing is two-dimensional at best,



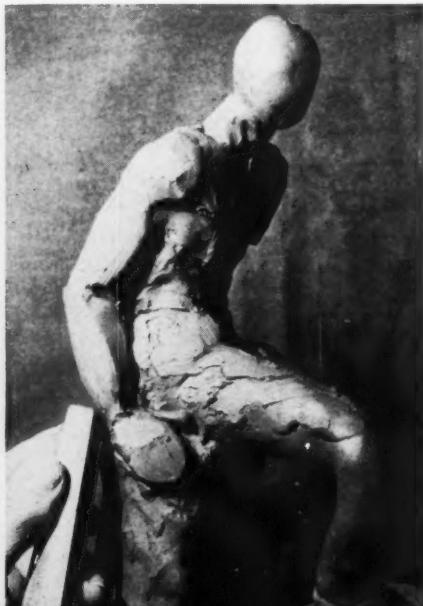


SKETCHING IN CLAY opens to the sculptor a knowledge of how slight changes in the relationships of masses affect appearance and mood. In a few brief minutes sculptor Frank Eliscu squeezed out a

cylinder, bent the end to suggest a head, and cut out legs. Then arms were added, and the limbs were bent at the joints, elbows and knees. Sketching in clay may save hours of work for the sculptor.

REALISTIC WORK requires at least an acquaintanceship with anatomy. Here a seated male figure, with underlying anatomical structure

evident, grows from cylinders of clay. Relationships are important. Note that rhythmic lines in one limb are repeated in others.



but a sketch in clay gives us a chance to see form in the round, to experience the plastic quality in design. With the clay in our hands we can feel weight and volume and the flow of lines—feel them as well as see them. And we can appreciate how beautifully, how subtly, slight changes in the relationships of masses affect appearance and mood.

LET'S watch the sculptor, Frank Eliscu, as he sketches in clay (top left). The clay is squeezed into a long, thin shape, and the end is bent to suggest a head. This is better than rolling the head, for it is difficult to make such a head stay in place. A wooden modeling tool cuts the lower portion to form legs.

Next, arms are added. A modeling tool made the crotch indentation. Arms and legs are pliable but the sculptor bends them only at the joints, elbows and knees. An arm or leg must not look like a rubber loop.

You can make the little figure crouch, or turn over to relax, or assume any position that pleases you.

This whole series of sketches took less than 20 minutes. You'll find that a short time exploring ideas by sketching in clay may save hours of work in modeling pieces intended for firing.

The sculptor who sketched our figure has a sound knowledge of anatomy, the study of structure, of balance, of movement. Even in the quick clay sketch the accuracy of the construction is evident. For thoroughly realistic work, the sculptor's anatomical knowledge must be complete, but not all sculpture is equally realistic. There are some who maintain that even to produce abstract sculpture, the artist must first have a grounding in anatomy, but I don't think that is so. My own experience and my

work with students leads me to believe that anatomy should be studied when the need for it develops. Let your first exercises with clay be simple, without detail, like the "Steer" on Page 15, and put into them some essential form which you have observed.

When you have progressed to the point where you wish to make realistic sculpture, your observations of human (and animal) forms must be helped out by more knowledge of what lies under the skin. It is then time to learn about the bony structure of the body and the muscles which move it.

The human figure is rhythmic in its movements, and no single part of the body moves without affecting in some degree the movement of all other parts. Keep this in mind when you model; as you work an arm into position, think of the other arm in relation to it and think of both arms in relation to the head, the trunk, and the legs. If you look closely, you will see how rhythmic lines in one limb are repeated in others.

WE'LL choose a male figure, seated, because the position of many muscles is shown more clearly in such a pose.

1. A block of clay is used to represent a stool. A lump of clay roughly elongated to represent the torso has been put in position on the stool and cylinders for the legs and arms have been attached.

2. We begin to change the figure from a string of sausages into something closer to human form. A cylinder is added for the neck and a ball for the head. To keep the head from falling off, a pencil has been pushed through the head and neck into the torso. Using a piece of wood as a tool, we roughly shape the large masses,

following lines of movement. Drawing the piece of wood over the clay in the direction of the rhythmic lines of the body will help keep the back from becoming a confusing mass of bumps.

3. Structural detail begins to appear. Masses of the chest and hips have been blocked in and the shoulder muscle has been roughly shaped. So have the muscles of the upper and lower arm. The hand has been formed as a mitten. The muscles of the leg, too, have been blocked in roughly. The collar bones and important neck muscles are indicated.

4. The clay is firm enough to stand without support now, so we have taken the pencil out of the head and carried the modeling further at that point. Hair and ears have been added and the main planes of the head blocked out.

5. More work is done on the body, with all the parts being shaped more carefully. Hands and legs are carried further, and the muscles and bones of the legs are shaped.

6. Our sketch is finished; modeling has been carried as far as seems necessary for a figure of this size, and surfaces have been smoothed with a sponge. (Look out for too much sponging—you can easily destroy modeling that way.) Finally we glaze and fire the piece.

We have made a realistic figure and have discussed the importance of knowledge of human anatomy. If you plan to do more figure work, you will find books on anatomy as well as a cast of the anatomical figure made by Houdon helpful. The cast shows a standing man with the outer skin removed, with all the muscles and tendons in place. Since all forms are shown three-dimensionally, this makes an excellent reference for the sculptor. •





FORMS for slip casting, these pieces were designed on the geometric round, the models turned on a lathe. The author, Mrs. Forst, is below.



teachers, students, consumers will benefit from a noted designer's discussion of

TO ASSURE the manufacture of well-designed products, both good designers and discriminating consumers are needed. This is a job for art education.

In order to train designers and consumers, the teacher of ceramics must recognize these facts:

Most ceramics are mass produced.

The elements of mass production are men and machines.

Men and machines are specialized in the work they do.

Specializations are brought together in realizing product design by the designer.

The designer cannot get good design produced without support from the consumer.

The consumer's preference in design most influences the policy of the manufacturer.

Today's production unit is far different from yesterday's—man, his hands, and his tools. Then the craft potter was artist, workman, scientist and manufacturer all in one. He alone set the standards of design for the ceramics of his time.

If we are to have high standards in our industrial age, we must train students to know good design in machine-made ware so that they will demand it as consumers.

We cannot train students for this purpose by emphasizing handcraft ceramics and disregarding industrial ceramics. Today we need a generation of designers and consumers whose knowledge will include an understanding of materials and processes, form and function in terms of machine production.

In ceramics, the understanding of materials can be developed by exploring the material with sensory means and by referring to the available technical

information. Primary recognition of a material comes through sight and touch; why the material looks and feels as it does can be learned from its chemistry.

The understanding of processes can be developed by actual experience on a laboratory scale. For example, though it is impractical to have in a classroom an automatic jigger capable of turning out hundreds of cups an hour, working with a single hand-operated jigger demonstrates the principle of the jiggering process.

The understanding of form can come from a study of machine-made forms in particular. The difference in character between hand and machine forms is a direct outgrowth of the difference in the methods of production.

And finally the understanding of function can be developed by studying every aspect of the relation between the product and its user.

An extensive knowledge of materials and processes, form and function is necessary to both designers and consumers. The difference in their training is a matter of degree. The approach for both is the same—to study the sensory, functional, and technical aspects of product design in relation to our way of life.

SINCE it is the training of designers and consumers in a broad sense which is the aim, rather than the training of ceramic designers and ceramic consumers in particular, what is the place of ceramics in an integrated art program?

Ceramics can provide an advanced and specialized area in which to study

Mrs. Forst, an industrial designer, has taught design at Pennsylvania State College and the University of Minnesota

CERAMICS in the ART PROGRAM

by FLORENCE FORST

basic design principles in practice. The ceramic medium lends itself, as few mediums do, to a complete laboratory operation. It can be carried from the beginning raw materials through the fired end product, thus introducing the student to a production process in its entirety.

Ideally, the ceramic workshop should be one of several material workshops within the art school, thereby making more obvious the relationship to work in other materials. Yet in school situations where the ceramic workshop is the only materials workshop, the relationship to the field of product design as a whole can be kept in perspective by regarding ceramics as a medium through which to evolve a method of study for any material.

When the design student is ready for work in the more specialized area of ceramics, he should have had, in addition to design fundamentals, courses in sculpture, basic workshop, engineering drawing, and chemistry. Sculpture is prerequisite for training the eye to see three dimensional form; basic workshop, for the testing and handling of tools and materials; engineering drawing, for describing three dimensional form by two dimensional means; chemistry, for comprehending the technical basis of ceramics.

Therefore, from the general art program should come the philosophy necessary for a meaningful approach to ceramics and the prerequisites necessary to successful work in the medium. From the ceramic course should come a demonstration of the basic principles of the general art program and an opportunity for intensive study in product design.

NOW, how is ceramics in the integrated art program achieved?

To be effective in the training of designers and consumers, the ceramic course should increase and integrate the student's knowledge of materials and processes, form and function.

Initially, the approach is through studying the material he works with. The student first experiences the nature of clay by examining it and manipulating it in its various states. Only when he has explored the material fully by sensory means is the "why" of its nature discussed. The chemistry of clays is then studied, and the preparation of clays explained.

The subsidiary material plaster is approached in like manner. Since the unique qualities of plaster supply the basis for mass production forming methods, it is important to know plaster both as a material and as a forming "tool."

The introduction to materials precedes any attempt to make use of them, for at this stage the student should be undistracted by considerations of forming.

Now the student starts with the effect of a certain kind of action upon the material. From there he widens his grasp of forming principles to include an understanding of the machines which perform that action most effectively.

In the approach to forming processes, the attitude of analysis again is of primary importance. The student tries machines and methods to observe their effect on the clay so that he may arrive at an understanding of their influence on form. For instance, if the student finds that a jigger most easily makes a smooth, curved surface, he will not design a shape of complicated outline to be made by the jiggering process. Later, the knowledge of forming processes is extended to include an

awareness of how the methods are conducted in a factory.

THE STUDENT begins his study of form from his previous level of experience in sculpture. Say he has the problem of designing a free form that is to express the nature of clay in its slip state and the character of the slip casting process. The form which comes from the mold is not the same one he previously modeled. There are now relationships of positive to negative space, full to empty, light to dark, that did not exist until the casting process acted against the mold to produce a hollow shape.

Advantages of the slip cast process in the study of form justify the learning of the techniques involved. The student sees his design first as a solid model, then as its negative counterpart in the plaster mold, later as a hollow form following the casting, and finally as the form reduced in size after firing.

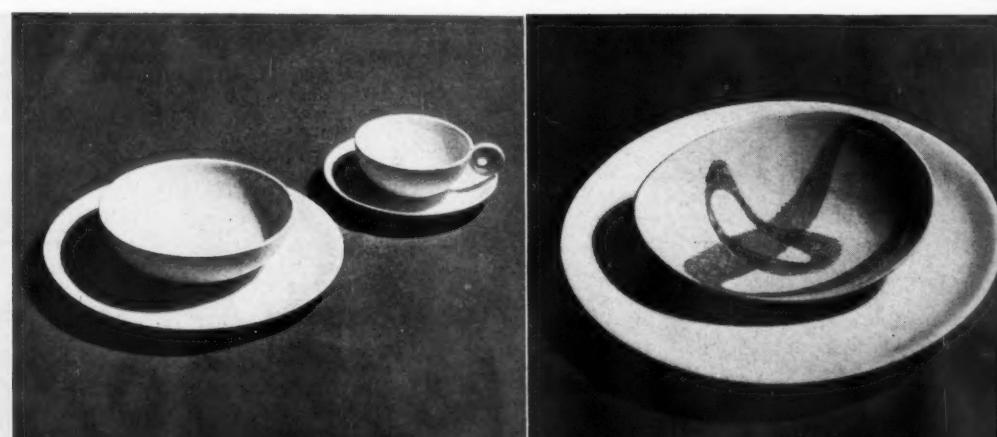
At this point he is returned to a consideration of materials, and glazes are introduced. Why glazes are applied to ceramic bodies, what determines their colors and textures, how they are compounded and prepared—all are explained in terms of glaze chemistry. The student also observes from the fired results how the choice of glaze and color alters the character of the forms.

His second problem proceeds from his new level of experience. For example, the student should now be able to design for slip casting a form in which he must anticipate the action of the casting to complete the reverse surface, as in an open shallow shape. Each succeeding problem should build on the experience gained in that pre-

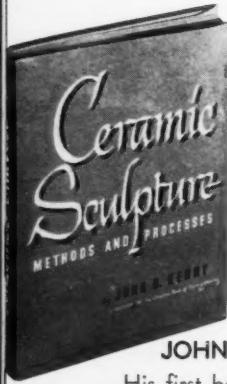
(Please turn to Page 34)

STUDENT EXPERIMENTS in which purpose was "to increase and integrate the student's knowledge of materials and processes, form and function." Left: Forms designed to express the nature of slip and the character of the slip casting process. Center: A group

problem of designing several objects to be related. A jiggered place setting, it was carried out by several advanced students working together. Right: A dinner plate and dessert dish used to study relationship of surface decoration to form.



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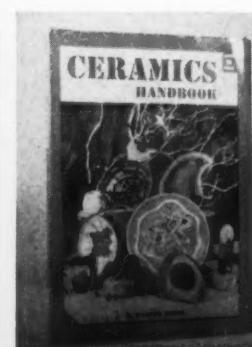
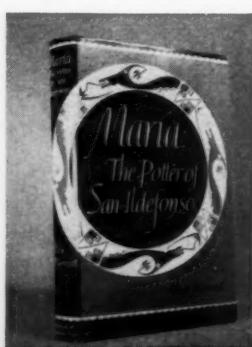
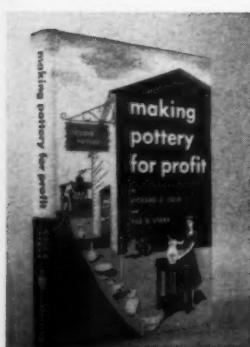
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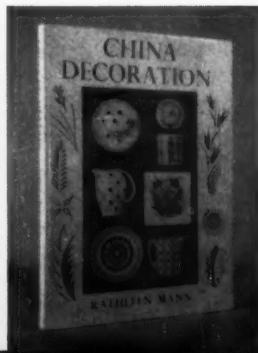
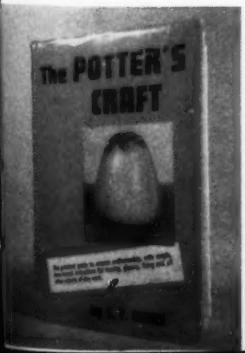
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BERNARD de PALISSY

the POTTER'S POTTER

Henry Bollman



"RUSTIC PIECES," Palissy called the works he decorated with nature subjects. Among his models were shells (as those in the pitcher above), wild animals, vegetation of all types, and reptiles.

"THE WOOD having failed me, I was forced to burn the palings which maintained the boundaries of my garden; which, being burnt also, I was forced to burn the tables and the flooring of my house, to cause the melting of the glaze. I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace. It was more than a month since my shirt had been dry upon me. Further, to console me, I was the object of mockery; even those from whom solace was due ran crying through the town that I was burning my floors. And, in this way, my credit was taken from me, and I was regarded as a mad man."

Those words were written almost 400 years ago by that great Frenchman, Bernard de Palissy, whom we can call "the potter's potter," in the same way that a famous poet was called "the poet's poet." He exemplifies the qualities which cause true potters to pot, despite all difficulties. For that reason his life is of great interest to the struggling ceramist of today.

He endured so many hardships, and suffered such persecution, as to give him the character of an epic figure. If you can remember the statue of Laocoön struggling with the entwining serpents, you get a pretty good idea of what Palissy experienced before he won success.

Mr. Bollman, who owns and operates the Henry Bollman Potteries, East Gloucester, Mass., frequently writes on topics dealing with the ceramics of yesteryear.



FRENCH FLORA AND FAUNA were carefully reproduced by Palissy. It is said that every leaf, butterfly, reptile, and twig in his scenes can be identified as native to the woodlands, fields, and seacoasts of France. It was later when he became prosperous that Palissy felt compelled to add figures from classic mythology to his ware, as he has done in the platter above. But he still set them in his botanical wonderland.

The modern potter, with his electric kiln, so well controlled; and his scientifically blended glazes, still has glaze troubles, such as blistering, pinholing, shivering, denting, chipping, and so on. But imagine yourself in Palissy's shoes 400 years ago, before the discovery of electricity, gas, oil, or coal for fuel. There was nothing but wood, and he had to go into the forest to cut the fire wood for his kiln, and carry it home on his back, several weary miles. Moreover, he had no knowledge of how to build a kiln; how to mix glazes; or how to form pots . . . he knew nothing except that he wanted to produce beautiful pottery. His chief interest, at first, was in finding a way to produce brilliant glazes. He was not specially concerned with creating new shapes; and, in fact, he bought bisque ware from other potters for test purposes.

HE WAS about 30 years of age when he became interested in pottery. Up to that time, he had done quite well as a decorator of glass . . . a popular form of art at that time. Also, he had learned surveying, and carried out some important jobs as a cartographer for the French king.

But the ceramic bug bit him one day in 1540 when he saw . . . "an earthen cup, turned and enameled with so much beauty that from time to time I entered into controversy with my own thoughts and began to think if I should discover how to make enamels I could make earthen

vessels and other things very prettily because God has gifted me with some knowledge of drawing." Those are his own words, and they describe the most famous case of love-at-first-sight in ceramic history.

There were no books available on ceramics, and no teachers. The few people who knew how to make pottery kept their knowledge a secret. It was a case of every man for himself.

His first home-made kiln was copied from that of the glass makers in his neighborhood. It took him months to build it; then he found that this type of kiln was suitable only for the low-fire range required for glass, and of course his refractories melted and the kiln collapsed. This costly experiment used up his money and about a year of his life. After that he built several kilns; each one failed. But ultimately he produced one capable of handling a fairly high temperature.

MEANWHILE, he had assembled a large number of chemicals which he thought might produce a good glaze. He obtained pieces of broken bisque ware and made hundreds of tests. This is how he went to work . . . in his own quaint words:

"I set the fragments down to bake, that I might see whether my drugs were able to produce some whitish color, for I sought only after white. Then, because I had never seen earth baked, nor could I tell by what degree of heat



A SCRIPTURAL VISTA, as in this plate fragment showing the baptism of Christ, would adorn ware by Bernard Palissy in the most successful period of his life. Often he reproduced his potter's art on tile which were to decorate the homes of the French nobility of his time.

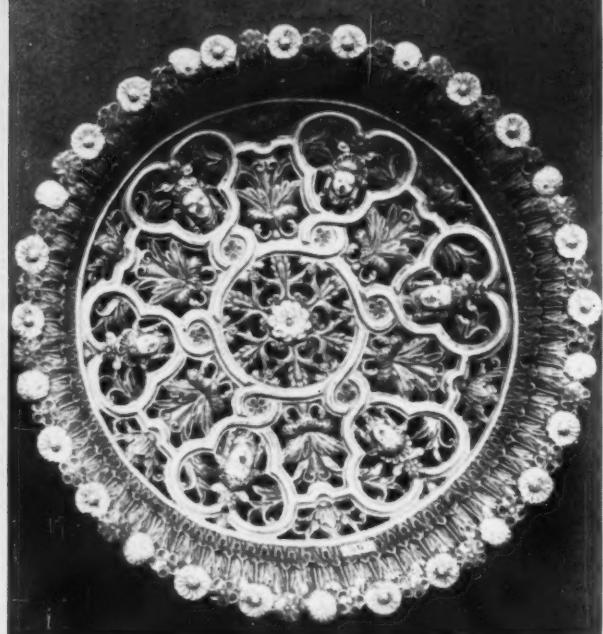
the said enamel should be melted, it was impossible for me to get results that way, though my chemicals should have been right, because at one time the mass might have been heated too much, at another time too little; and when the said materials were baked too little or burned, I could not at all tell the reason why I met with no success, but would throw the blame on the materials which sometimes perhaps were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required.

"But again, in working thus, I committed a fault still grosser than the above named, for, in putting my trial pieces in the furnace, I arranged them without consideration. Thus having blundered several times at a great expense, and through much labor, I was every day pounding and grinding new materials and constructing new furnaces which cost much money and consumed my wood and time."

Well, he kept on trying for seven long, weary years. Meanwhile his home was falling into decay; more children were born to him; one or two died. The infant mortality rate in the 16th Century was high.

But at last the big day came, when he was about 37 years old. It is a dramatic scene. His furnace is open and his whole form is shining with a bright glow from the molten glass or glaze as his eyes scan over his regiment of potshares. He watches the cooling of these precious test pieces. They gradually cool and harden, and lo! one piece grows white . . . "white and polished singularly beautiful . . . in a way that caused me such joy as made me think I was become a new creature." Every potter can understand his feelings.

From there on Palissy made progress, both in glazing and in creating his own pots. Being a very observing



ANOTHER FORM OF NATURE—people—often found a place in the surface enrichment of Palissy's pottery. The faces on this incised bowl were no doubt of persons whom he actually knew in his native France: perhaps a beggar he had met, the town character, the village musician.

naturalist, with an intimate knowledge of the flora and fauna of his region, he produced what he called "Rustic Pieces," in the decoration of which he embodied accurate modelings, in high relief, of plants, animals . . . and of all things . . . reptiles.

GRADUALLY he became prosperous. His work was bought by the king and the nobility. This was fortunate, in a political sense, because Palissy was a Huguenot; and a very ardent, loud spoken one. He might have been burned as a heretic by the Catholic government but for the protection of the king. He was in Paris during the St. Bartholomew massacre, when about 20,000 Protestants were slain in the space of a day or two. He was protected by virtue of being in the personal employ of the king.

The last years of his life were spent in prison, because he insisted on preaching and writing heresy . . . or at least free thinking. He was 75 when imprisoned.

However, they did not burn him; but he was kept in prison, and died in 1589, at the remarkable age of 79 (the average for longevity was about 35 at that time).

I have not attempted to describe the achievements of Palissy in fields other than pottery in this short paper. He gave brilliant lectures in Paris, before learned societies on geology, mineralogy, medicine, meteorology, dynamics, and philosophy. Truly, he was a Renaissance man, comparable, in some ways, to Leonardo da Vinci, in the versatility of his abilities.

His contribution to French ceramics lies in the discovery of a wide assortment of colors and glazes; and in giving a freedom of expression which enabled later French potters to compete with the great Italians, Germans, and Orientals of the 16th and 17th Centuries.

But, to potters all over the world, he is the classic symbol of true devotion to ceramic arts and ideals. •

can potters and architects successfully complement each other's ideas? representative members of the Association of San Francisco Potters tried it with a firm of architects on a special project and came up with this



'PATIO PAVILION'

WHAT possibilities exist for the collaboration of ceramic artists with architects?

One of the aims of the Seventh Annual Exhibition of the Association of San Francisco Potters (for show report, see Show Time, September) was to sound that question. The potters did so by constructing a pavilion, in conjunction with a firm of architects, using ceramic accessories.

The completed pavilion, surrounded by the large number of entries in the exhibition, which was entitled "Ceramics for Western Living," occupied a central position in the de Young Memorial Museum at Golden Gate Park in San Francisco.

When plans were being formulated for the group's annual exhibit, the special project was suggested. Its purpose was to serve as a stimulus on the 83 Association members toward de-

veloping new ways in which ceramics could be used in western homes and gardens. The San Francisco architectural firm of Campbell and Wong was duly contacted, and the idea of developing the pavilion as a team was developed.

Two of the Association's past presidents, Edith Heath and Mary Lindheim, were the most enthusiastic of the group. But with less than three weeks to opening date, many good ideas had to be rejected because of time and budget factors. Operating on enthusiasm but under pressure, the pavilion was evolved into the final result shown on this page.

The cross sections of brick and tile used in the two screens were donated by commercial ceramic industries. These were obtained damp, as extruded and cut, at the factory. At the Heath and Lindheim studios they were given

various treatments—texturing, engobe, sgraffito, glazing, and drilling when leather hard. The three columns of drain tile were glazed and donated by one of the ceramic plants.

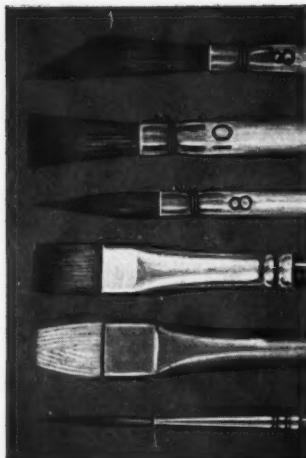
ACTUALLY the unified result arrived at through the alliance of the ceramic artists and the architect-designers was a kind of compromise. The designer was mainly interested in having the ceramists work out certain items which would fit into a preconceived plan whereas the ceramists wished to devise the most stimulating uses possible and having the designer relate them into an architectural unit. So this particular project represents something of a merging of approaches.

Even so, the members of the Association of San Francisco Potters are eager to do more collaborative efforts, and they hope their ground work will act as a stimulus to other groups. •

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answers to questions

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Q. What can I add to a cone 01 clay to bring its maturing point down to around cone 06?

A. There are many raw materials which would act as a flux when mixed with your cone 01 clay such as talc or various frits. Try making a series of test bodies by adding talc or frit to your dry clay in five per cent increments. After adding water to your batches and wedging, roll out some small slabs or other simple shapes and fire. This preliminary testing will give you the approximate amount of the particular flux needed. More careful experimenting, checking for raw and fired properties, should then be made before you attempt a large batch.

Q. Can you suggest a technique which would enable me to "see what I am doing" when I apply a gold decoration to a black glazed piece of ware? It is almost impossible to see the gold on this black background, as you apply it.

A. This is a difficult problem to solve, and the only suggestion I can offer is to work in strong daylight or under a fluorescent lamp pulled down as close to your work as possible. Hold the piece at such an angle as to catch the reflection of the light on the area being decorated. There will be a slight difference in reflection from the surface of the gold as you apply it. This may be enough to enable you to satisfactorily complete your decoration.

Q. A local clay which I have been using works well on the wheel, but it pulls rather than cuts in the leather-hard stage. Is there anything I can add to it to make it cut properly?

A. Your description of the clay implies it is extremely plastic. If this is true, try adding various percentages of a non-plastic, such as flint. Or perhaps mix it with another clay which is less plastic, such as a sandy red clay or a stoneware clay.

Q. The use of "earth stains" on bisque is frequently suggested to produce a stone or wood effect. What is an earth stain and how is it used?

A. I believe the term "earth stain" refers to ceramic colorants which are applied to the surface of bisque ware and then fired. Any ceramic oxide or prepared color can be used by rubbing it into the surface, dusting off the excess, then firing the piece in the normal manner.

Another method would be to use a soluble salt of the mineral colorants such as ferric sulphate, copper sulphate, etc. After being dissolved in water, they can be painted onto the outside of the piece. The subsequent firing will then develop the color and make it permanent.

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Dorothy Perkins



"TEACHER OF CERAMICS" is the way Dorothy Perkins styles herself. Nonetheless she is recognized as a professional potter. Traditional shapes and free form alike are to her merely teaching devices.

THREE are potters who teach. Then there are the teachers who pot. Dorothy Wilson Perkins proudly thinks of herself as a member of the latter group.

Dorothy spends part of each week as Ceramic Instructor at the Rhode Island School of Design, Providence, R. I. Her husband, Lyle, is in charge of ceramic activities at the school and, of course, teaches, too. Besides the regularly enrolled students, Dorothy has a large evening adult education enrollment.

Another portion of her week, as all consistent readers of *CERAMICS MONTHLY* know, she spends teaching via the printed page—as a regular contributor to this magazine.

In recent years Ceramic Instructor Perkins has entered few exhibitions and has done little toward selling any of her pottery. She sincerely believes that potters who teach are likely to put their students in a secondary place.

Completely engrossed in ceramics herself, Dorothy is not disturbed if a student gets diverted from ceramics to another field after graduation. Her aim, in the final analysis, is "to turn out happy individuals."

In educating her students in ceramic art, however, Dorothy feels that she should give them as broad a background in the field as possible. In short, one method of forming clay is not stressed over all others, but all hand methods are taught, as are those techniques

sometimes considered commercial, such as model and mold making and jiggering. "To exclude potential areas of ceramic design," she once exclaimed, "seems as foolish as to learn to play the piano with one hand when two are available!"

For the most part the ceramic majors she teaches will take a job in a small ceramic plant, open their own pottery shop, or themselves teach.

Dorothy is particularly pleased, too, when her students win prizes, which have been many. This year's senior class, for instance, had work in exhibits in Providence; Syracuse, N. Y.; Lincoln, Worcester, and Springfield, Mass. Past students have taken awards in the Young Americans Show, the Rhode Island Artists' Show, and have had pieces accepted in the Syracuse Ceramic National.

In the past Dorothy herself has been represented in a number of Syracuse Ceramic Nationals, exhibited in the Wichita Show, and in 1949 was awarded First Prize in Ceramics in the Rhode Island Independent Artists' Exhibit.

The free form "lessons" Mrs. P. has been giving in *CERAMICS MONTHLY* come under the heading of teaching, too. She does not necessarily advocate the use of asymmetric form only.

DOROTHY first became interested in free form shortly after the war, just when it was beginning to enjoy



TRADITIONAL, THROWN pottery finds favor with Mrs. Perkins. Marmalade jars above, with distinctive treatment to each handle, are of stoneware, about four inches high. Symmetrical bowl in picture at top

right is six inches in diameter; the other, lower right, has semi-opaque colorless glaze used over "free brush" painting with colored slips. Her 21-inch stoneware vase (opposite page) has a majolica decoration.



intense popularity. She felt that much could be done to move forward the early postwar conceptions of the idea, which sometimes did not take full advantage of the possibilities. To her it was a new area to study and to experiment with. She gives credit to Charles M. Harder, Chairman of the Department of Design at Alfred University, and to the entire staff of the department, for encouraging her with her work in this new field.

Now it is merely another device she employs to better teach ceramics though not at the expense of traditional shapes, which find just as great a favor in her classrooms.

The frequently asked question: "What do you think of the future for the ceramic artist?" would never receive a negative answer from Dorothy Perkins. If she did not firmly believe in the future, she points out, she would be little interested in teaching others.

Dorothy feels the future is not dark for the creative artist; that, in fact, public interest in the arts is growing; that the potential market for creative works increases in proportion to the use of the creative approach to art in all levels of education. It is her hope that "education will someday lead to public pleasure in the creative arts—a pleasure not dictated by the ever-present 'Joneses.'"

Progress in this direction will continue to be made if teachers find the stimulation in their profession that

Dorothy Perkins has. And she contends that much of hers has been generated through the enthusiasm of the teachers under whom she has studied.

Dorothy, who is in her mid-thirties, was graduated from Alfred University in 1939 with a bachelor's in industrial ceramic design. Later, on a scholarship, she studied under Prof. Arthur Baggs at Ohio State University, and was graduated in 1940 with a Master's in Fine Arts. After marriage and some summer teaching at Alfred, Lyle began teaching ceramics at the Milton S. Hershey School, Hershey, Pa. Dorothy replaced him for the three years he was in the armed forces.

After the war, the couple returned to Alfred, and Lyle studied for his master's. It was in 1947 that they moved to Providence. At Rhode Island they have developed ceramics into a degree course at the college level, increasing the curriculum, working area, and equipment.

Now the industrious Dorothy Perkins is working summers toward the degree of Doctor of Philosophy of Fine Arts at Ohio State. This is in line with a theory of hers: "Experience in the field before graduate work gives that study more meaning. Several years spent encountering teaching problems gives graduate work greater impact, in addition to providing a more mature viewpoint."

Again, as always, Dorothy Perkins is thinking of her students. •



CURRENT PIECES by Dorothy include the solid-cast porcelain forms above. Foreground porcelain is locally reduced copper-red; background, milk-white and copper-red combined. Thrown stoneware teapot (below) sports textured blue-gray semi-mat glaze.



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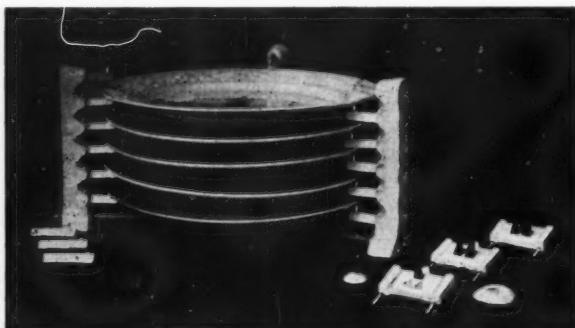
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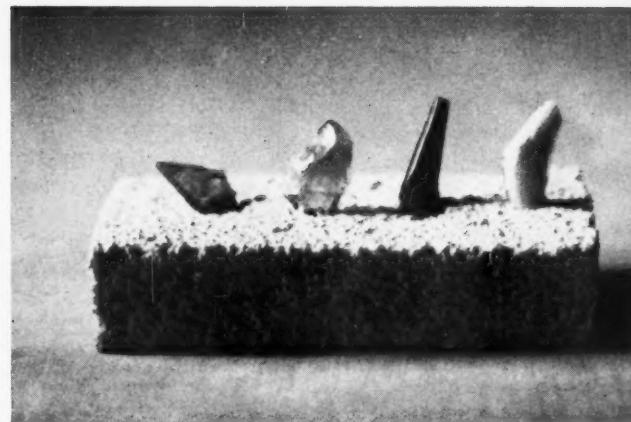
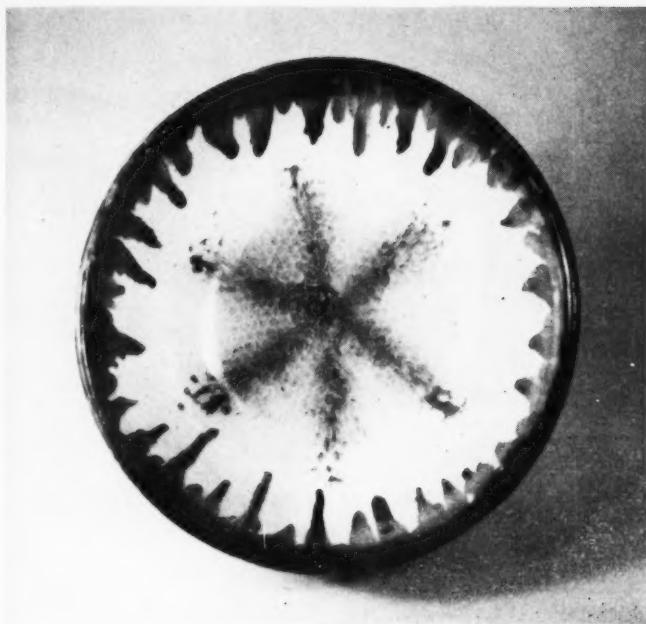
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PLANNED DECORATIONS in pool glazes can be achieved if firing tests of pooling materials are first made. Simple "cone tests," as above, will tell you the melting temperatures of the glasses (or frits). Other tests described in the text can help you avoid disappointing discolorations. The "star pool" at left was obtained by using high-melting glass chips for the star pattern, lower-melting clear glass chips for the deep pool.

POOL GLAZES

by J. H. SALING

MANY HOBBY potters have admired and have achieved the handsome effect of a thick sparkling pool of glass in the bottom of an ash tray, bowl, or other shallow pottery. Intriguing effects, and even planned decorations, can be achieved if the ceramist first studies the behavior of his "pooling materials."

Unfortunately, the usual procedure is to take a handful of anything suspected of melting, drop it into the bottom of a pot, and set it in the kiln to be fired. When it comes out looking like a pool after a wading session — muddy and lifeless — the ceramist will blame the kiln or any other innocent bystander.

Any ceramic material which will melt below or at your glazing temperature can be used to create the "pool." These include prepared frits, dry glaze, or glass salvaged from broken bottles and the like. In addition, mix-

tures of these can be used to advantage. Before you attempt to use them, however, you should determine the temperature at which they will melt, how they react with the glaze you are using on the ware, and how they react with each other. This information can be easily obtained from very simple firing tests.

To learn something about the melting temperature of unfamiliar materials, if you are working with glass fragments, make a "cone pat" from several different samples and set them in your kiln so they can be seen through the peephole. Prepared frit also can be checked in this manner by placing small mounds of the frit on the test pat.

Observe carefully the behavior of these test pieces during firing and don't trust your memory; write down what you see. Record the temperatures at which the samples begin to "round off" at the edges. Then record the temperature at which more pronounced melting begins and anything else you observe that may be helpful to you later. In making this test, use small samples so they will not run over onto the kiln shelf when they melt. A pat made of insulating brick (see illustration) will

absorb the small melts.

If you do not have a pyrometer to enable you to record actual kiln temperatures, set a pat of cones behind your test pat and record your temperatures in terms of cones. If you use a cone 04 cover glaze, a spread of cones from 06 to 03 should prove sufficient.

To learn how these pool materials react with each other and with your glaze, pinch out some tiny bowls (about the size of a 25-cent piece) from the clay you use for your pottery; glaze these test bowls, and place in each different combinations of your pooling materials. After these have been fired and cooled, inspect them and record what you observe.

The materials you find suitable for pool glazes should be placed in clean jars. The information you obtained on each material should be transferred to a label and affixed to the respective jar. In this way the material will not become contaminated, and the information will be readily available.

FORTIFIED with background information on your pooling materials, you can avoid wasted efforts and disappointments. You can avoid finding
(Please turn to Page 36)

Mr. Saling is now ceramic technologist in the Ceramic Engineering Department, Ohio State University. During his earlier career he was engaged in the pottery industry and has operated a ceramic hobby studio.

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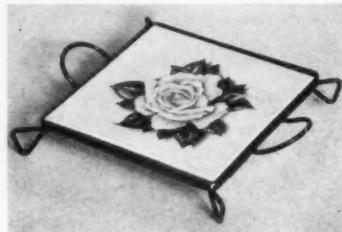
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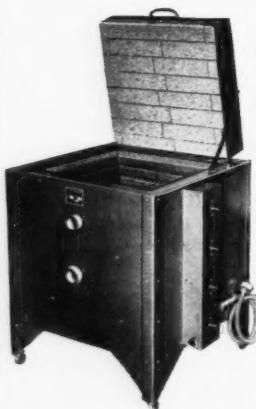
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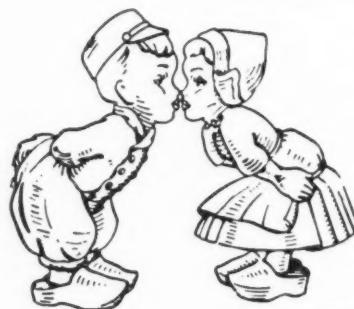
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PREPARED LUSTERS

second in a series

by

Mary Pruden

Photo: Cleveland Museum of Art



PERSIAN BOTTLE, Rhages, 13th Century, shows lustered decoration. From John Huntington Collection, Cleveland Museum of Art.

AS YOU no doubt concluded from my opening article of this series (October), luster work requires a great deal of painstaking attention. Your care will be rewarded, however, by the sight of the beautiful iridescent glow of a lustered surface, free from blemishes.

Lustering and decorating with metals (gold, silver) are done only on smoothly glazed, preferably uncracked, ware. If you work on crazed ware, the crazing will be emphasized. This could be a desired effect for decorative pieces, of course, but should be avoided on dinnerware or vases that must hold water.

The glazed surface must be spotlessly clean before you attempt to apply the luster decoration. To prepare the surface, first wash it carefully in warm detergent suds, rinse well, and dry with a lint-free towel. Then wipe with alcohol the area to be decorated and allow to evaporate dry. The alcohol will remove finger marks from the piece; avoid putting any more on! The oil in your skin makes a "resist" pattern and the prints will show up like beacons when the luster is fired. Try to hold the piece in a spot not to be decorated. If this is not possible, a clean, thin cotton

glove worn on the hand that holds the work will keep it free from accidental prints. Do not use leather gloves. Leather—even after it is tanned and dyed and old—contains oils which will produce blemishes in the fired work.

The above procedure holds for either purchased china blanks or your own glazed ware. If your piece comes directly from the glost kiln, the washing can be eliminated and the surface need merely be rubbed with alcohol.

Before we go on to a discussion of the techniques of applying lusters, it might be well to first discuss some of the common luster defects, their cause and cure:

Scummy, blotched, dull, or ashy surface: Usually caused by too heavy a coat. The cure is obvious. It may also be due to a film of dust having settled on the ware before firing, and the cure is equally obvious.

White patches, spots, or rings: The chief offender is humidity which may be caused by the weather, breathing too closely or too heavily upon the work in progress, or coughing or sneezing upon the unfired luster. Cure: don't work on a rainy or humid day, or in a room with cooking or a hissing radiator. If you have a cold, wear a gauze or tissue mask. Another cause is closing the kiln too soon before the walls have heated up enough, or before all the oils and solvents have burned off.

Crazing: This may or may not be the fault of the glaze under the luster. As a rule, any crazing in the glaze will

show up when the ware is washed and cleaned. Unless you don't mind this effect, don't luster crazed ware. When luster crazes on ware that was perfect before the luster fire, it may be the luster was applied too heavily; or the kiln may have been cooled too soon or too suddenly.

Dark speckles and rings: These are usually caused by dust or lint falling on the wet, freshly painted luster. They act like little sponges and draw the luster to them, and as it dries it is thicker in these places. If noticed right away, lint may be picked off with a needle, and the wet luster will flow back. If for some reason—a sudden draft or breeze, for example—the entire surface becomes covered with dust, clean it all off with turpentine, wipe clean with alcohol and start over again.

As you have probably already surmised, a clean, dust-free area should be chosen for the lustering "studio." Keep the alcohol and a rag constantly beside you, and frequently wipe spots of color from your fingers and brush handles. This will serve a dual purpose: it will prevent smudges and fingerprints on your work, and it will keep the color out of your eyes and mouth. As was mentioned in the initial article, lusters will cause nausea if taken internally, and will produce irritation of the eyes.

REGARDING the application of lusters, it is best to apply them by brush, however they can be sprayed on when covering large areas. A large area can, of course, be covered more

Mrs. Pruden received her education at the Paterson (N. J.) State Normal School, New York School of Fine & Applied Art, and Columbia University. She now teaches at Mary Pruden Ceramics, Riverdale, N. J.

quickly this way. You will find, also, that the drying time of the luster is considerably shortened since the droplets are almost in the tacky stage when they reach the ware. For spraying, the luster must be thinned about half and half with essence to prevent clogging of the spray gun; and the gun should first be cleaned with turpentine followed by rinsing in alcohol.

Spraying lusters is a wasteful procedure, since there is no way to reclaim the overspray. It is recommended only for very large areas which might be too difficult to do with a brush. It is not a good way to apply the pearls, since they lose most of their iridescence because of the smoother application.

For brushing, the size of brush of course depends upon the type of lustering you are going to do, as in any type of decorating. A large brush which points well, will take care of a number of jobs. Camel hair brushes are the best to use; the quills are excellent and less expensive. For very fine lines a crowquill pen or a fine steel pen can be a time- and labor-saver.

You will use the same kind of strokes in applying luster that you use for other media. When grounding or doing a large area, if the first stroke does not carry all the way across, start the next stroke at the opposite side and work back to the first, slightly overlapping it. Work as quickly as possible when covering a large area so the strokes flow into each other and smooth out. Lusters become tacky very quickly. The fewer strokes the better, except in the case of pearls and opals, which thrive on rough treatment. The easiest and best way to cover a large surface with the pearls is to pour a few drops in the center and "scrub" them about with your brush. Pearls and opals depend on the "thick and thin" application for most of their iridescence.

Once the luster has become tacky, don't go back over it; it will pull and streak, leaving bare spots which cannot be repaired except by cleaning it all off and starting over.

Lusters may be padded on like china paint for a softer tint or for a smoother background. The pads are the same cotton-filled China silk squares used for china painting, but one has to work much more quickly. Put a drop of luster essence or lavender oil in the palm of the hand and dab the pad around in it. Paint on one brushful of luster and pad immediately, using quick little up-and-down pats. Then paint another brushful to the right and just up to it and pad this, blending the edges together. Repeat to the left of the original patch. Keep alternating, first one side then the other, so the entire surface is padded and blended without any part becoming too tacky to blend

into the next one. Padding will not give you the full strength of the color. If a darker shade is desired, a second coat will have to be applied *after the first one is fired*. Padding pearls and opals, however, will rob them of their iridescence, as they depend upon rough application for the colored reflections.

It is better practice to apply lusters too thinly rather than too heavily. A second coat can always be applied and the piece refired if the first one fires too weakly. Heavy coats are causes of failure. They may run, craze, blister, peel, or fire with a scummy, ashy, blotted, or dull surface. Thinning with essence will give a thinner tone to the color and a more fluid consistency to the luster, although too thin a luster will run on the ware. When painting a design or definite area, do not paint too closely to the outline. Allow the luster to flow up to the line.

THE simplest way of using lusters is as an all-over coat, either as the main decoration, or as a lining for a cup or bowl. They can also be used to cover up a faulty glaze or underglaze. A piece on which the glaze has mottled can be converted from an "ugly duckling" by covering it completely with one of the medium-to-dark lusters or pearls of similar coloring. Lusters are semi-transparent, and when used over an underglaze decoration, the decoration will show with a shadowy effect.

In addition to an all-over decoration lusters can, of course, be used to paint specific subjects. Many decorators like to have a decoration down in "black and white" on their ware before applying the colors. A soft pencil or china-marking pencil can be used to sketch (the drawing burns out in the firing) on the ware. If you prefer to sketch on paper and then transfer your decoration to the ware, you can do this by using graphite paper. There is a drawback to these methods, however, in that the luster has a tendency to pull away from pencil and graphite lines.

Sketching can be more satisfactorily accomplished if you work from your own ware. You can paint your design onto the greenware or bisque with an underglaze color similar to the luster color you plan to use. Or it may be lightly sgraffitoed into the raw clay. Either way, the sketch will show through after the piece has been glazed and fired and will act as a guide for the subsequent lustering. •

In an article to follow, Mrs. Pruden will conclude her introduction to lusters when she writes on drying and firing. Later, she will present a list of some well-known luster colors with a discussion of how and where to use them as well as their limitations.

ART PROGRAM

(Begins on Page 18)

ceding, with the aim of steadily increasing the student's understanding of why objects are made as they are, and of what constitutes a well-designed machine-made object.

A STUDENT is ready for advanced problems when his eye has been so trained, through seeing ceramic forms in their various stages, that he is able to analyze their elements in distinguishing good form from bad; when his manual skill in making models and molds is sufficient to enable him to realize a good form; and when his experience with the basic forming processes has equipped him with an understanding of how they limit and control form.

The problems for advanced students have a primary emphasis on function as it influences form. Consideration of function is not ended with the advanced student's making of the object he designs. When he has finished a piece, he checks his degree of success in solving the problem. He tries the object in use to test how easily it is grasped, how well it pours or how convenient it is to serve from, how accurate was the estimate of capacity, how easily it can be cleaned. He judges the object visually to see how expressive it is of the material, how suited it is to the forming process, and synthesizing all, how good it is as an abstracted form.

Ultimately the student may progress to problems of dinnerware design in which several forms serving separate functions are to be related. Now the organization of the class for such advanced problems can begin to emulate the group structure of industrial production, in which many skills combine to perfect one idea. When joint action is undertaken, the validity of the design and the quality of its execution become the common aim. Thus the students must act as a team, not as competitors.

When it is desirable to show the public what is being done, student work should be presented as a group, and recognition should be given to the students as a class. It is the design program which should be publicized, not individual students. Individual expression, in study of design, is a by-product rather than an aim.

The aim is an understanding of good design in machine-made wares, which in their technical perfection and mechanical precision can have an objective beauty quite different from the personal quality we enjoy in hand crafts. •

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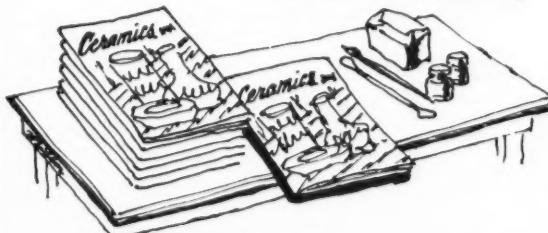
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POOL GLAZES

(Begins on Page 31)

sharp lumps of glass in the bottom of your ware instead of a pool (because the glass had too high a melting point) or a muddy discolored pool (caused by mixing glasses and/or frits which reacted unfavorably with each other). Instead of trusting to luck you can plan specific pool decorations.

The bowl illustrated on Page 31 suggests one type of planned decoration. The "star" effect was created by using finely crushed green glass chips of higher melting temperature than the clear covering glass. Thus, during firing the two did not completely blend together. The fact that these two glasses would not react unfavorably with each other's color was also predetermined.

YOU might wonder why one should be concerned with discolorations when melting different colored glasses together, particularly in the piece mentioned above where a green was mixed with a clear glass. The first assumption might be that nothing more than a lighter green could possibly evolve. This assumption, however, is incorrect.

A clear glass—from commercial bottles and jars, for example—is not free from coloring oxides. The manufacturer adds several colorants to his glass batch to offset discolorations caused by impurities in the raw materials. The colorants used to produce the clear glass can react unfavorably with those in colored glasses, or even other clear glasses, to produce muddy browns or other undesirable effects.

Frequent disappointments in color can occur even if different glasses are not mixed. For example, some red glasses (from inexpensive tumblers, perhaps) will lose completely their red color when remelted. (This was discussed in "Answers to Questions," September.)

As has already been stated, the best approach is to make simple firing tests with the materials whose properties are unfamiliar to you.

For best results, it is suggested you apply a thin coat of your regular cover glaze—one you are sure fits the body—before inserting your pooling materials and then once-firing. Or you can create a pool in a fired glazed pot. In most cases, the cover glaze will help prevent crawling or chipping.

Finally, a word of caution. Do not attempt pool glazes in thin-walled pieces. The stress created by the glass pool will invariably crack the body. ●

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suggestions from our readers

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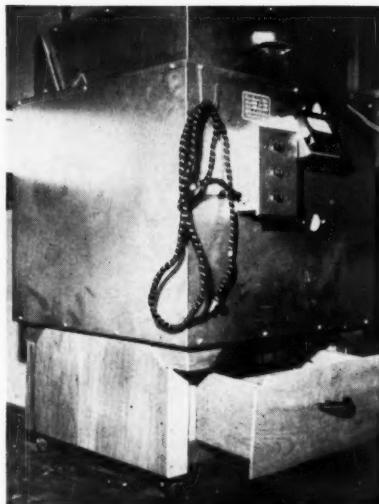
Some of my most valued tools come from the dime store.

One of these is the small, thin, curved fruit knife which I use as a clay trimmer, plaster tool, spatula for mixing underglaze pigments, and for scraping away large areas in sgraffito work.

Another is the rubber plate scraper which can be used to clean clay from plaster bats without marring the plaster, and to help make an orderly job of plaster casting. It is excellent to clean excess plaster from pans and tools onto a spread newspaper—saving time and plumbing.

—Louise Reitzell

Erie, Pa.



CONVENIENCE was the aim of Mrs. S. R. Samuels when she had this portable stand built for her kiln. On heavy casters, the stand is slid under the kiln, raising it to a comfortable height. Drawer underneath has cutouts to conform to the kiln legs. Another innovation is the heavy wire hook attached to the screw at top of kiln, to hold the electric cord when not in use.

which I store shelves, stilts, cones, and other firing equipment.

By the way, I'm not forever catching the electric cord in the drawer, as you might think. A heavy wire hook to hold the cord when not in use is twisted around a screw at the top of the kiln.

—Mrs. S. R. Samuels
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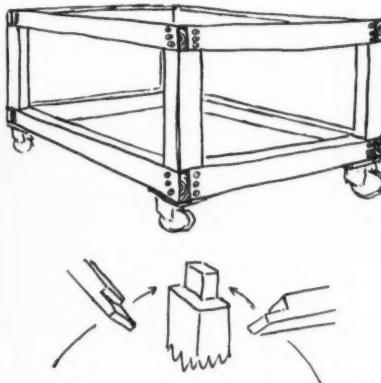
An infra-red bulb is a useful and inexpensive addition to your workshop. Like the sun, it dries pieces from the inside out. Set it about three feet from your drying shelf and use it for speeding up drying of molds and heavy clay pieces. (Don't let them get too hot.) It is also useful for warming glazed pieces before reglazing, as the new application of glaze is easier to apply to a warm piece.

—Sally Gallaway
Indianapolis, Ind.

Clay Crusher

A lawn roller makes an excellent clay crusher.

—Hilliard M. Stone
Texarkana, Tex.



FRAME for kiln stand (top) is made of 2 by 2-inch fir. Later, all three sides should be covered with 1/4-inch plywood. Drawer fits in front. All joints are glued and fitted with screws. Construction of joint is shown in sketch at bottom.

Share your information. Suggestions, facts, and other items of interest to ceramists are welcome. Sender will be paid for each item used.

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SHOW TIME



POTTERY AND TABLEWARE Division winners in the Ohio Sesquicentennial Fair. Footed Platter with primitive inside decoration (above) took for Ann G. Van Kleeck, Columbus, the \$200 Second Prize. Predatory fish encircle the vase by Edgar Littlefield of Worthington that won Third Prize of \$100. First prize of \$300 was won by Jane Parshall of Akron for Branch Bottle (below).



Ohio Fair Ceramic Prizes Total Nearly \$2,000

Unusually large cash prizes, totaling almost \$2,000, distinguished the professional ceramic divisions of the Exhibition of Arts & Crafts at the Ohio Sesquicentennial Fair in Columbus.

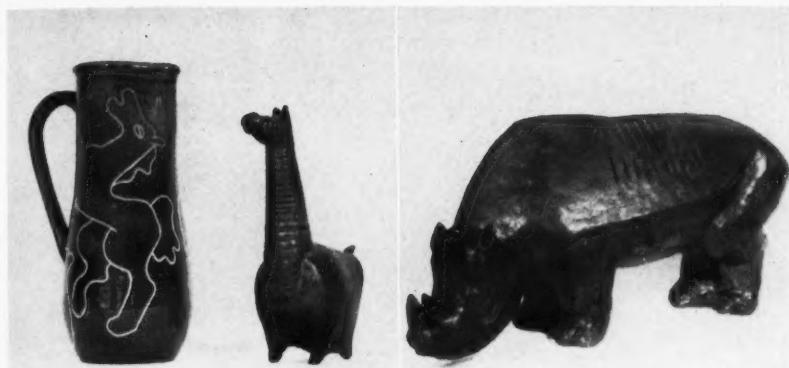
Shown from August 28 through September 4, the Exhibition was set up in the Arts and Crafts Building on the Fairgrounds.

Pictures of winners are shown on these pages, along with indication of prizes. The Ohio State University ceramics faculty was well represented in the "winners column" by Edgar Littlefield, Eugene Friley, and Paul Bogatay, recent winner of the \$500 Purchase Prize for ceramic sculpture at the Wichita show.

Within the show, there was some confusion as to what category specific objects should appear in. For example, even though there was a pottery and tableware category, platters were accepted in the Miscellaneous Division. The moral of the story to others planning shows was to keep the groupings simple and general.

The Jury of Selection and Awards for the Exhibition was made up of Maija Grotell, well-known potter of Cranbrook Academy of Art, Bloomfield Hills, Mich., and William Zorach, sculptor and painter, of the Art Studio.

(More Show Time on Page 40)



FIRSTS IN AMATEUR Division of the Ohio Fair. Two of them went to James J. Caron of Columbus. For thrown Llama he was awarded the First Prize of \$5 in the Miscellaneous Division, and for Rhino (above right) he was given First Prize of \$10 in Ceramic Sculpture Division. Nancy Blume of Columbus was presented \$9 First in Pottery Division for small Pitcher.



IN MISCELLANEOUS Division, Ramekins by Charles Lakofsky of Bowling Green took First Prize, \$200. Round Plate by Eugene Friley, Columbus, won Second of \$140. Paul Bogatay, Columbus, received Third Prize, \$100, for Tray.

CERAMIC SCULPTURE Division of Ohio Fair drew largest cash prizes. American Bison (left) by Chester Nicodemus of Columbus took the largest, the \$400 First Prize. Second Prize of \$300 was awarded to William Neumann, Euclid, for Hoke, standing figure below. Arctic Inhabitants by Ann G. Van Kleeck, Columbus, was recipient of Third Prize, \$160.



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RECOGNIZED as outstanding pottery in the Pennsylvania Guild of Craftsmen's Fair exhibit. Counterclockwise: Covered jar in gray semi-mat blending to buff at bottom, by Marjorie Dutton, Wallingford, Pa. Bowl, also by Mrs. Dutton, is stoneware, black-slipped with band of buff. Speckles on bowl by Victor Weinmayr, Landenberg, Pa., were obtained by adding to white clay small amount

of marl containing traces of iron. Hand-modeled free form is work of Mrs. Charlotte Katz, Philadelphia. Inside of piece was glazed and fired three times, resulting in subtle blending of blue-green, brown and white. Bowl by Raymond Gallucci, Millville, N.J., was decorated by painting over the glaze with soluble salts of iron and cobalt, finally was incised.

accepted, seven pots, and seven miscellaneous ceramics.

Many observers saw in the hobby work a better understanding of clay. A number of hobby potters submitted their ware, some venturing into the professional class — and having their work accepted for exhibition.

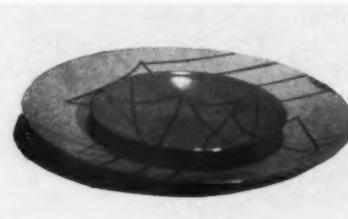
**13 Pa. Craftsmen Chapters
Convene for Fair, Exhibit**

Setting of the Sixth Annual State Craft Fair of the Pennsylvania Guild of Craftsmen this year was the Dickinson College campus at Carlisle.

Representatives of the 13 chapters attended the Fair, July 31-August 2. Many of them entered their craft work in an exhibit in competition for the Guild's awards, as well as other prizes.

The program was divided into three main parts: The Seminar, on July 30, when outstanding visiting craftsmen spoke on their specialties and the Guild held its pre-Fair dinner; the Fair, which opened the following day; and the Exhibit, which ran concurrently with the Fair.

Mrs. Fred Silberberger and Mrs. Lou Rennoll, both of York, served as co-chairmen for the Seminar; Miss Elizabeth Kackenmeister and Mrs. Thelma Hackenberry, both of Williamsport were Fair co-chairmen; and Mrs. Gerald S. Lestz and Mrs. Grant Heilman, both of Lancaster, handled the Exhibit.



State President Paul W. Eshelman, of Rohrstown, said that in the 12 years of the Guild's growth great strides have been made. It was more evident than ever at this year's Fair, said he.

Hawaiian Student Show Reflects East and West

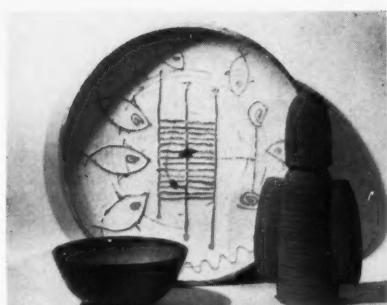
Ceramics, along with textiles, was the feature attraction of the last student art show at the University of Hawaii.

Some of the more promising work in the show, according to observers there, was done by students with a year of ceramic study, but majoring in fields other than art. An example is the wheel-thrown terra cotta sculpture of a Chinese warrior on this page, done by a history major.

Except for a sculptured garden ornament of Hawaiian gods, or tiki arranged in a pillar, few of the pieces included in the show seem to have been derived from native art forms.

"One very obvious reason," informs Jeanette Lam of the University, "is there is no native ceramic art in Hawaii. Students are exposed to the same influences as on the U.S. Mainland, with perhaps slightly more contact with Oriental ceramics." Included in the recent show were several bamboo handled Japanese teapots, saki bottles, and pieces decorated with free brush-work in the Oriental manner.

For the most part students work with stoneware and terra cotta. Local volcanic ash has been used with much success.



Honolulu Academy of Arts Photo

LAMP BASES AND ASHTRAYS in this corner of the 1952 University of Hawaii student art show are part of those provided by ceramic students for the new women's dormitory. In exchange for the furnishings, the Ceramics Department received a 20-cubic-foot kiln.

The Ceramics Department at the University of Hawaii was started five years ago under Claude F. Horan with about 30 students, 5 potter's wheels, a slip mixer, and ball mill.

The department now accepts a hundred students each semester, four of them graduate students, and turns away many more. In addition to the original equipment, the inventory now reads: 15 kick wheels, 2 power wheels, a 5-cubic-foot kiln, a 3-cubic-foot test kiln, a 20-cubic-foot kiln (received in exchange for making all lamp bases and ash trays for the new women's dormitory on campus), an electric test kiln, a jigger, grinder, pulverizer, frit furnace, and 2 spray booths.

That should provide tools in plenty for making next year's student exhibit.



Honolulu Academy of Arts Photo

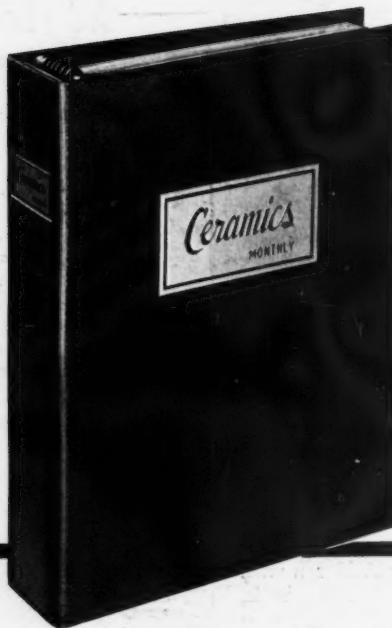
BY HAWAIIAN STUDENTS, these pieces were among outstanding works of the 1953 student art show. Wheel-thrown sculpture of Chinese warrior was made by a first-year

student. Plate is by a designer with a local architect. Motifs from marine life and Polynesian art are sometimes used in Hawaiian surface decoration.

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